

BRIDGE *to Proficiency*

MARGARET ARCHER ENID NOLAN-WOODS



E
H319.4
115

北京化学纤维工学院



00100530

34763

附 专

BRIDGE

to Proficiency

MARGARET ARCHER ENID NOLAN-WOODS

Nelson

1/AV 69 / 10 02

Introduction 1

ENTERTAINMENT 2

- 1** Socialising
Discussion 12
Listening 1
casual listening 4
Composition 17
Listening 2
extensive listening 8
Theatre and cinema
Discussion 213
Reading 114
Composition 215

DISAPPOINTMENT AND DISSATISFACTION 16

- 2** Disappointment
Listening 117
Reading 120
Writing 121
Discussion 121
Dissatisfaction
Reading 223
Listening 225
Writing 226
Writing 327
Composition 127

GOSSIP 28

- 3** Hearsay
Listening 129
Listening 230
Gossip columns
Reading 132
Composition 133
Reading 234
Frivolous facts
Reading 337
Discussion 137

WARNINGS 38

- 4** Public warnings
Discussion 139
Reading 140
Writing 143
Listening 144
Reading 245

- Listening 245
Traffic warnings
Reading 346
Composition 147
Medical and household warnings
Reading 4
extensive reading 48

PAIN AND INJURY 52

- 5** First Aid
Reading 153
Quiz 55
Discussion 155
Composition 155
Pain
Listening 156
Writing 158
Writing 260
Listening 261
Crossword 61

PERSONALITY AND PREDICTION 62

- 6** Personality
Discussion 162
Reading 164
Prediction
Reading 266
Any comment? 67
Reading 368
Composition 171

PLAUSIBILITY AND DEDUCTION 72

- 7** Plausibility
Discussion 173
Listening 174
Listening 276
Debate 79
Deduction
Discussion 280
Reading 181
Reading 282

PERSUASION 84

8

- Personal persuasion
 - Discussion 1 84
 - Listening 1 87
- Persuasion through the media
 - Discussion 2 89
 - Writing 1 91
 - Composition 1 91
 - Listening 2 92
- Moral persuasion
 - Writing 2 95
 - Listening 3 95
 - Reading 1 96

WOMEN 98

9

- Women at work
 - Discussion 1 99
 - Listening 1 100
 - Reading 1 102
 - Listening 2 104
 - Composition 1 105
- Votes for women
 - Writing 1 107
 - Discussion 2 107

BUSINESS 108

10

- Arranging a meeting
 - Listening 1 109
- Business jargon
 - Reading 1 110
- The management team
 - Reading 2 112
 - Discussion 1 113
 - Reading 3 116
 - Listening 2 121

POPULAR HUMOUR 122

11

- Sources of humour
 - Discussion 1 122
 - Listening 1 123
- Strip cartoons
 - Reading 1 125
- Appreciation of humour
 - Reading 2 129
 - Listening 2 130
 - Composition 1 131
 - Any comment? 131

TECHNOLOGY 132

12

- New technology in society
 - Listening 1 133
 - Discussion 1 135
 - Quiz 136
 - Reading 1 137
- Robots in fact and fiction
 - Listening 2 139
 - Discussion 2 139
 - Listening 3 140
- CAL: Computer Assisted Learning
 - Discussion 3 144
 - Reading 2 146
 - Any comment? 148

PROPAGANDA 150

13

- The influence of language
 - Discussion 1 151
 - Listening 1 152
- The totalitarian state
 - Reading 1 154
 - Composition 1 155
- The nature of propaganda
 - Reading 2 156
 - Crossword 157
 - Reading 3 158
 - Discussion 2 160
 - Any comment? 161

PROTEST 162

14

- Protest groups
 - Listening 1 163
 - Reading 1 164
 - Debate 165
 - Composition 1 165
- Protest campaign
 - Reading 2 166
 - Any comment? 170
- Workers' protest
 - Writing 1 172
 - Discussion 1 174
- Appendix
 - Tapescript of listening material 175

Introduction

The aim of this book is to 'bridge the gap' between the successful completion of a First Certificate course, with a pass even at a comparatively low grade, and the more advanced study required for Proficiency. There is no mechanical approach to Proficiency as the students have to learn to think for themselves, form their own judgements, recognise form and register and acquire fluency in a variety of spoken and written English. They must also be able to communicate and exchange ideas, in discussion, in casual conversation and in formal and informal written forms.

Bridge concentrates on functional/notional English and particularly on the language used to express or provoke feeling, and the complexities of English associated with a variety of topics and situations. We have also paid particular attention to information retrieval from charts, diagrams, pamphlets, etc. and comprehension designed to test gist, detailed content and intention.

To avoid the restrictions imposed by the limitations of a specific topic, eg. Capital Punishment, Video, etc., the Units are classified under more general headings such as: Entertainment, Gossip, Plausibility... to allow a much wider choice of material. Wherever possible, the Units contain a mixture of 'light' and 'serious'—that is, we have included jokes, dialogues, etc. to provide light relief and avoid too concentrated a work load.

The book is graded, since students, even of good First Certificate level, require time and practice to acquire the competence to tackle a full Proficiency course.

The content throughout is designed to guide students along the lines of the new Proficiency syllabus. The book, however, should not be regarded as totally exam-orientated. It also provides a practical aid for post-First Certificate students who wish to extend their fluency and competence in the use of English before taking a job or a course of training.

Margaret Archer
Enid Nolan-Woods

1



DISCUSSION

Look at this picture. What can you see in it? Which do you associate with:

- 1 The opera
- 2 The theatre
- 3 A disco
- 4 A concert
- 5 The cinema
- 6 The ballet
- 7 Folk dancing
- 8 Pop music

What kind of entertainment do you and the other members of your class enjoy most and why?

原书缺页

LISTENING I

casual listening

Listening to snatches of conversation overheard in a bus, or a shop for example, helps you to form impressions and to make sense of the phrases people use when referring to certain situations. In a way it's a kind of guessing game in which you sometimes become so involved that only good manners prevent you from joining in.

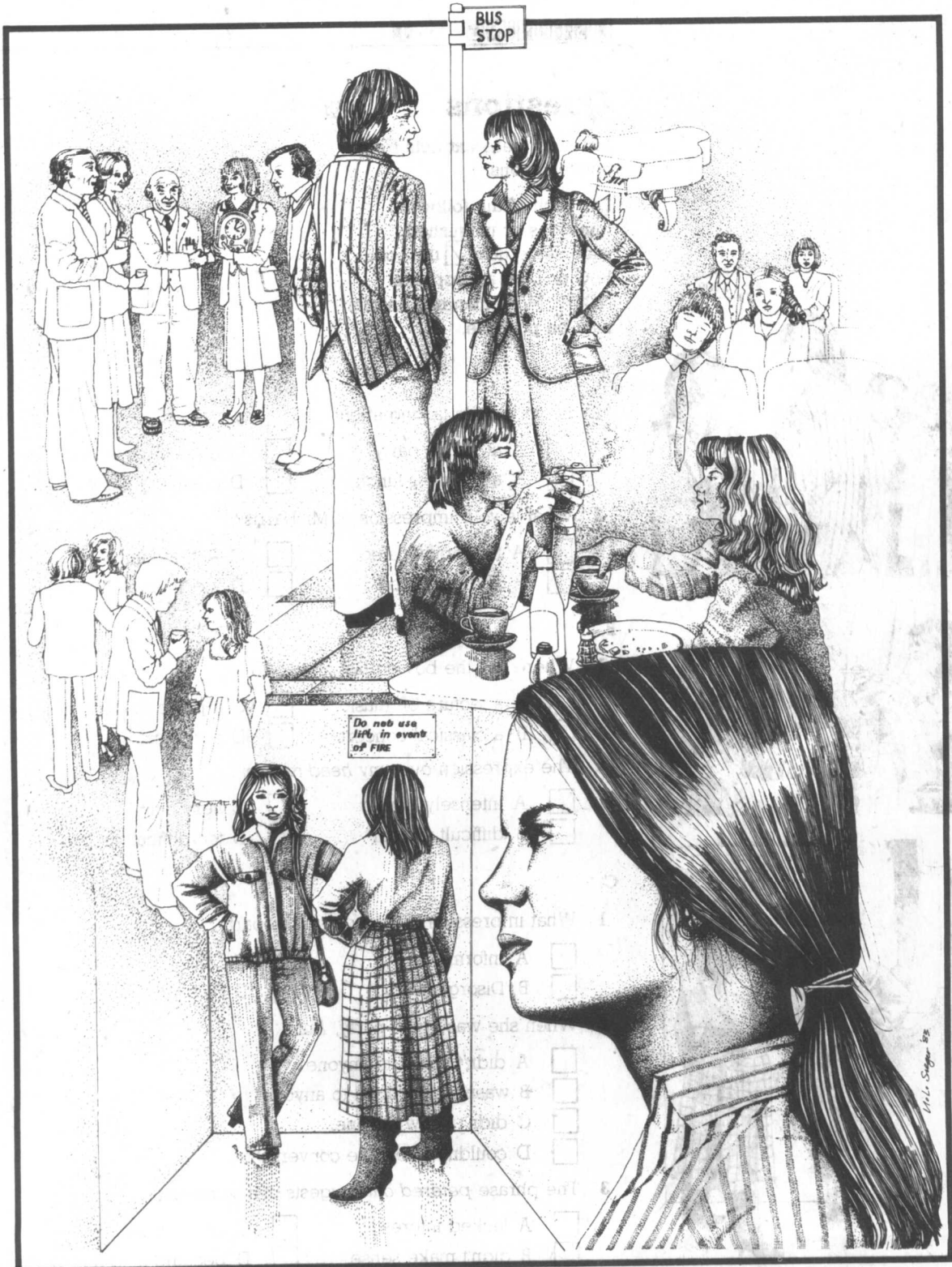
Example: *(Overheard in a supermarket)*

MAN: *Well, I think it's a waste of money. Half the people coming won't know the difference, anyway.*

WOMAN: *But it is a wedding, Charles. We don't want to look mean, especially when it's our own daughter. People expect champagne at a wedding.*

MAN: *I still think a decent sparkling wine would do just as well . . .*

This conjures up pictures of familiar arguments over the catering for a wedding. You can't help wondering whether the bride ended up with champagne or sparkling wine at the reception. Is the man really mean or can't he afford champagne? Is the woman naturally extravagant or just anxious that no expense should be spared for her daughter's wedding?



LISTENING **I**

Questions

Listen to these extracts from conversations.

For each of the following questions or unfinished statements, tick the boxes A, B, C or D as appropriate.

NOTE: More than one answer may be possible.



A.

- Is the woman talking about

<input type="checkbox"/> A an office party?	<input type="checkbox"/> C a sales conference?
<input type="checkbox"/> B a business lunch?	<input type="checkbox"/> D a leaving party?
- What is your impression of Mr Harris?

<input type="checkbox"/> A Self-opinionated.	<input type="checkbox"/> C Anti-feminist.
<input type="checkbox"/> B Old-fashioned.	<input type="checkbox"/> D Inefficient.

B.

- Where did the boy go last night? To

<input type="checkbox"/> A a lecture on music.	<input type="checkbox"/> C a piano exhibition.
<input type="checkbox"/> B a classical concert.	<input type="checkbox"/> D a musical.
- The expression *over my head* means:

<input type="checkbox"/> A intensely boring	<input type="checkbox"/> C very noisy
<input type="checkbox"/> B difficult to hear	<input type="checkbox"/> D too difficult for me

C.

- What impression do you get of the party?

<input type="checkbox"/> A Informal.	<input type="checkbox"/> C Dull.
<input type="checkbox"/> B Disorganised.	<input type="checkbox"/> D Lively.
- When she was at the party, Anna

<input type="checkbox"/> A didn't speak to anyone.
<input type="checkbox"/> B wasn't introduced to anyone.
<input type="checkbox"/> C didn't know anyone.
<input type="checkbox"/> D couldn't follow the conversation.
- The phrase *petered out* suggests that something

<input type="checkbox"/> A lacked interest.	<input type="checkbox"/> C came to an end.
<input type="checkbox"/> B didn't make sense.	<input type="checkbox"/> D became long and boring.

Conversation pair work

Listen to these extracts again. Choose one of the conversations and continue it, taking one part each.

Exercise 1

Substitute a suitable phrase for those in italics. Refer to the extracts again if necessary.

Example: *They never stopped talking.*

They talked away like mad.

- 1 It was a good party till the record player broke down, but after that it more or less *came to an end*.
- 2 I watched that TV documentary on pollution last night, but I'm afraid most of it was *too difficult for me to understand*.
- 3 Louise told me *there was hardly anyone she knew* at John's wedding.
- 4 Mr Carter *doesn't like change*.
- 5 I don't want to go to George's wedding but I *haven't got a good excuse not to*.

Exercise 2

Make questions to which these are suitable answers.

- 1 ?
I wasn't introduced to anyone.
- 2 ?
It was quite fun, but the food was awful.
- 3 ?
Well, I don't really know much about classical music.
- 4 ?
If you must know, I wasn't asked.
- 5 ?
No, I was out last night. Was it a good programme?

COMPOSITION

Write a paragraph of not more than 100 words saying what you think makes a successful party.

LISTENING 2

extensive listening

Extensive listening requires concentration. It is not so important to understand every word or expression used as to get the general meaning and mood of what you are listening to. You should be able to say what the text was about, and judge from the language used whether it was intended to be serious, amusing, shocking, etc. and if it was presented in an interesting or boring way.

NOTE:

- a) Don't allow your personal preferences to cloud your judgement. Just because you are not interested in, say, stamp collecting, it doesn't mean that the talk, article or whatever was boring in itself.
- b) Extensive listening is not the same as listening for information (intensive listening), when you are mainly listening for facts eg. train times, machine operation, statistics, etc.
- c) It is sometimes difficult for the student to determine whether the text was intended to be amusing. Formal/literary language can be cleverly used for comic effect. On the other hand, colloquial English—the language of conversation—may include modern idiom, slang or jargon which, although it may sound comic, is not intended to be so. More often it is the way in which something is said, or who it is said to, that is amusing, rather than the actual words used.

Questions



Listen to the extract from a radio talk on 'Entertaining at Home'. Then answer the following questions:

- 1 Why is it usually easy to entertain close friends?
- 2 What kind of guests are you unlikely to know much about?
- 3 What advice should you follow if you're not a very good cook?
- 4 What should you do before preparing a meal for a first-time guest?
- 5 What should you do to make sure the conversation doesn't become embarrassing?
- 6 Do you think the advice in this talk is
A sensible? If so, in what way?
B not meant to be taken seriously?
- 7 What kind of language is used—formal/literary/colloquial?
- 8 Do you think that the extract was interesting/boring/amusing?

Exercise 3



What do you think the following expressions mean? Choose A or B. Listen to the extract again if necessary.

- 1 the food's a bit sketchy
 A it's badly cooked
 B there's not enough of it
- 2 traps for the unwary
 A problems you haven't anticipated
 B deliberate attempts to embarrass you
- 3 on the blink
 A not working properly
 B likely to explode
- 4 do your homework first
 A prepare something well in advance
 B obtain some necessary information
- 5 tucking into
 A eating too much
 B eating heartily
- 6 better to be safe than sorry
 A wiser not to take risks
 B be obliged to apologise

CALLINGFORD
CRICKET CLUB

Annual Dance

Music by
The James King Orchestra

To be held in
THE MEMORIAL HALL
SATURDAY, MARCH 14th
7-30 till 11-30

£4.50

INCLUDING
REFRESHMENTS

cordially invite you to view

Our Extensive range of
Cookware, Houseware, Brushware, Basketwares &
Domestic Electrical Appliances at the
26th Hardware Trade Fair

at

Olympia, London on Stand No. G430

from Sunday 5th September till Wednesday 8th September

Mr Ian Worlock
is happy to invite

Sally Gray & friend

to join him for an informal Cheese and Wine party
on Wednesday, 6th October, from 4 p.m.
Excellent wines from France, Germany & Boots have been ordered
cheese slices will be supplied, bring your own crackers & pickles

Group Limited
Road,
O LN

Wine and Cheese Party



Bring a bottle

Jenny and Simon, & Brent Rd

ARTS

THE PRESIDENT AND COUNCIL REQUEST
THE HONOUR OF YOUR COMPANY

AT A PRIVATE VIEW OF THE SUMMER EXHIBITION
ON FRIDAY, MAY 15, from 10 a.m. to 6 p.m.

The Exhibition will be open to the public every day from May 16 to August 16
except for June 23 and 24

ADMIT TWO
NOT TRANSFERABLE



INVITATION

The Mayor is holding a reception on the occasion of
taking Office and cordially requests the pleasure of the company of

at
THE CREST HOTEL
MINSTER
WESSEX

ARE YOU A GOOD GUEST?

Tick the boxes A, B or C in answer to these questions
Then CHECK YOUR SCORE (at the bottom of the page)

1 You are invited out to dinner and are offered something to which you are allergic. Do you ...

- A refuse politely and explain briefly?
- B eat it, being prepared to suffer later?
- C refuse and explain in detail?

2 You are at a party. Your host says, 'I want you to meet Brian. You've both got such a lot in common.' Do you ...

- A take an instant dislike to Brian?
- B try to find out what it is you've got in common?
- C wait for Brian to start the conversation?

3 You are at an extremely boring party. Do you ...

- A disappear while your host/hostess is talking to someone else?
- B say 'Thanks for a lovely evening but I have to get an early night'?
- C ask someone else to make your excuses and go?

4 Your boy/girl friend takes you to supper with some people you haven't met before. They are all non-smokers. Do you ...

- A light a cigarette without saying anything?
- B ask if anyone minds if you smoke?
- C wait till you get home before you have a cigarette?

5 You are on your way to dinner with friends of your parents when your car breaks down. Do you ...

- A telephone and explain why you'll be late?
- B arrive late full of apologies?
- C go home and phone the next day?

6 You find yourself at a small intimate party with someone with whom you have recently had a violent row. Do you ...

- A make an excuse and go home?
- B ignore the person completely?
- C join in the conversation as naturally as possible?

7 You're having tea with some older friends. They proudly hand you about sixty rather dull pictures they took on holiday. Do you ...

- A shuffle through them as quickly as possible?
- B show interest and ask questions about them?
- C say you've left your glasses at home?

8 You break a valuable vase at a friend's house. Do you ...

- A offer to replace it and leave as soon as possible?
- B offer to replace it and help clear up the mess?
- C pretend it wasn't your fault?

CHECK YOUR SCORE

A 0
B 10
C 5
8

A 10
B 5
C 0
5

A 0
B 10
C 5
4

A 0
B 5
C 10
2

If you scored a total of:

- 0-30 You're a terrible guest!
You'll find you're not invited back!
- 30-50 You're a pleasant guest but you don't make a lot of effort to be friendly.
- 50-80 An excellent guest!
You'll find yourself in great demand.

THEATRE AND CINEMA

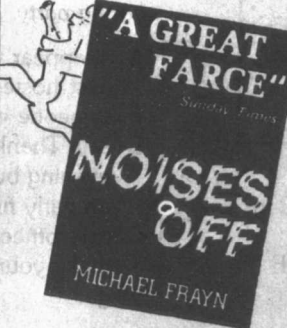
Magic Circle Easter Show APRIL 12-17



International
Acts In Great
Family Show

WESTMINSTER THEATRE
Book Now 01-834 0283
Mat & Ev Performances

OPENS MARCH 31



SAVOY 01-836 8888
cc01-930 0731
Reductions for Parties
Booked prior to April 24

BOOK NOW

**SOUND
MUSIC**

'THE BIGGEST
BLOCK-BUSTER
IN BRITISH
THEATRE HISTORY'

TICKETS AVAILABLE
NOW FOR MON THURS 7.30
Wednesday Matinee 2.30

Box Office 10am-8pm
in person/phone/post & SAE
SPECIAL HOT-LINES
01-828 8665/6/7

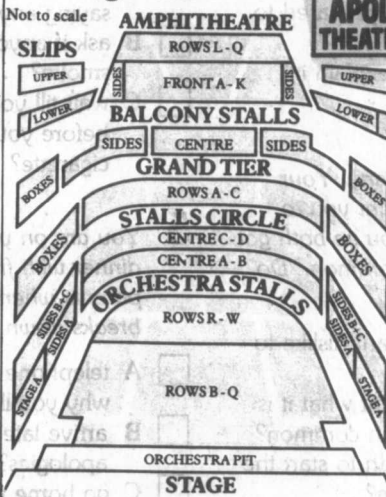
Credit Cards 01-834 6919/6184
Teledata instant 24-hr confirmed
Credit Card Bookings 01-200 0200
Group Sales 01-379 6061

**APOLLO VICTORIA
THEATRE** 17 Wilton Road · SW1
(Opp. Victoria Stn)

Diary of Performances

Mon	28 Nov	7.00	Esclarmonde
Tue	29 Nov	7.30	Apollo/Varii Capricci/Raymonda Act III Period 2
Wed	30 Nov	7.00	Otello Period 2
Thu	1 Dec	7.30	Swan Lake
Fri	2 Dec	7.00	Esclarmonde
Sat	3 Dec	7.30	The Tempest/Monotones/Voices of Spring/Façade Period 2
Sun	4 Dec	8.00	Celebrity Concert: Grace Bumbry-Shirley Verrett
Mon	5 Dec	7.30	Apollo/Varii Capricci/Raymonda Act III
Tue	6 Dec	7.00	Esclarmonde
Wed	7 Dec	7.30	New Bintley Ballet/Midsummer/Requiem
Thu	8 Dec	7.30	New Bintley Ballet/Midsummer/Requiem
Fri	9 Dec	7.30	Swan Lake
Sat	10 Dec	7.00	Esclarmonde
Mon	12 Dec	1.30	Schools Matinee: Swan Lake Not available for public booking
Mon	12 Dec	7.30	New Bintley Ballet/Midsummer/Requiem
Tue	13 Dec	7.00	Esclarmonde
Wed	14 Dec	7.30	Swan Lake
Thu	15 Dec	7.30	Apollo/Varii Capricci/Raymonda Act III
Fri	16 Dec	7.00	Esclarmonde
Sat	17 Dec	7.30	New Bintley Ballet/Midsummer/Requiem
Mon	19 Dec	7.30	Die Fledermaus
Tue	20 Dec	7.30	Swan Lake
Wed	21 Dec	7.30	Apollo/Varii Capricci/Raymonda Act III
Thu	22 Dec	7.30	Cinderella
Fri	23 Dec	1.30	Cinderella
Fri	23 Dec	7.30	Die Fledermaus
Sat	24 Dec		Theatre closed
Mon	26 Dec	1.30	Die Fledermaus
Mon	26 Dec	7.30	Cinderella
Tue	27 Dec	2.30	Cinderella
Tue	27 Dec	7.30	Cinderella
Wed	28 Dec		Theatre closed
Thu	29 Dec	8.00	Cinderella
Fri	30 Dec	7.30	New Bintley Ballet/Midsummer/Requiem
Sat	31 Dec	6.30	TV recording: Die Fledermaus

Seating Plan



Price Schedule

		No. of seats available	Ballet			Die Fledermaus		Esclarmonde
			mat ‡	eves	Wozzeck	TV (31/12)	Die Fledermaus (ex 31/12)	
Orchestra Stalls	B-Q	428	11.00	17.00	21.00	26.00	33.00	
	R-W	124	9.00	13.00	16.00	20.00	24.00	
Stalls Circle	Centre A/B	87	11.00	17.00	21.00	26.00	33.00	
	Centre C/D sides A	117	9.00	13.00	16.00	20.00	24.00	
	Sides B/C stage A*	96	7.50	10.00	12.50	15.50	18.00	
Grand Tier	A-C	138	12.50	19.00	23.00	28.00	37.50	
Boxes (4 Seats)	Grand Tier	52	44.00	68.00	84.00	104.00	132.00	
	Balcony Stalls*	40	22.50	30.00	37.50	46.50	54.00	
Balcony Stalls	Centre	61	9.00	13.00	16.00	20.00	24.00	
	Sides*	100	7.50	10.00	12.50	15.50	18.00	
Amphitheatre	Front A-K	299	6.00	7.50	9.00	10.00	11.00	
	Sides A-K*	78	3.50	4.00	5.00	6.00	7.50	
	Lower Slips*	36	3.50	4.00	5.00	6.00	7.50	
	Rear Amphitheatre	211	3.50	4.00	5.00	6.00	7.50	
	Upper Slips*†	191	1.00	1.00	1.00	2.00	2.00	
Unreserved Seats			3.50	4.00	5.00	-	7.50	

Period

Booking Dates
Postal
Tel/Personal

Box Office use
Recd

Rem.

Rep.

B/ch. £

Ints.

Seat Nos.

Authorisation

DISCUSSION I

The language used to attract audiences to the theatre and cinema is usually colourful and expressive. Study these four advertisements.

- Which of these productions is
 - a film?
 - a musical?
 - a comedy?
 - a conjuring show?
- Which do you think would be most enjoyed by
 - a party of tourists whose knowledge of English was fairly limited?
 - children on a birthday outing?
 - a young couple wanting an amusing evening out?
 - someone doing a very routine job and looking for some escapism?

Discuss the reasons for your choice with other members of your class.

Exercise 4

You want to book two seats by post for one of these Royal Opera House performances during December. Complete the booking form. Give alternative dates, part of house and price.

HANDMADE FILMS Present

TIME AND TIDE

All the dreams you've ever had - and not just the good ones...

JOHN CLEESE · SEAN CONNERY
SHELLEY DUVAL · KATHERINE HELMOND
IAN HOLM · MICHAEL PALIN
RALPH RICHARDSON · PETER VAUGHAN
DAVID WARNER

Starring DAVID BARNUM · KERRY BAKER · JACK PURVIS
MIKE EDWARDS · MALCOLM DIXON · TONY ROSS and CRAIG WARWICK

As seen
a film for
EVERYONE

Directed by TERRY GILLIAM Screenplay by MICHAEL PALIN and TERRY GILLIAM
EXECUTIVE PRODUCERS GEORGE HARRISON and DENIS O'BRIEN
Produced by MIKE MORAN Edited by PETER BIZJOU Photographed by JULIAN DOYLE
Associate Producer NEVILLE C. THOMPSON
Costume Designer MILLIE BLUMS Costumes by JIM ACHESON with HAZEL CÔTE
© 1988 HANDMADE FILM PARTNERSHIP. ALL RIGHTS RESERVED.

Booking Form:

Access/Visa no. (delete as applicable) Expiry Date

Please complete all details in
BLOCK CAPITALS using ballpoint

										Signature
--	--	--	--	--	--	--	--	--	--	-----------

Name (CAPITALS)

Date

Address

Tel (home)

Postcode

Tel (office)

I enclose cheque/postal order payable to the Royal Opera House with the amount left blank but limited to £

Performance Date	No.	No. of seats	Production	Part of Theatre	Seat price	Alternatives Date	Seat Price	Part of Theatre	No. of Car spaces at £1.50†

*Please note Ticket Restrictions above

†Applications must be received by

1 Please give as many alternatives within the period as possible.
2 Send a separate cheque and SAE for return of tickets for each booking period to the Royal Opera House, PO Box No. 6, London WC2E 7QA.
3 Booking forms for different periods may be returned together but will be dealt with at the relevant time for each booking period.